

# “KNOWING IS NOT ENOUGH”

The Official Newsletter of  
The Bruce Lee Educational Foundation

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# EDITORIAL

## An "Artist of Life"

By John Little

By the time you receive this newsletter, one of the most important books ever printed about Bruce Lee will be entering bookstores. It is entitled "Bruce Lee: Artist of Life," and within its pages lie the essential writings of Bruce Lee.

This book represents a true milestone in getting to know the "real" Bruce Lee and allows Bruce a voice in how his art, his life and his beliefs are to be presented to future generations. Much of this material has never been published before, and even the material that has been published, has never been presented in its original format - just the way it was when Bruce Lee originally wrote it.

The book represents Volume Six of the highly-acclaimed Bruce Lee Library Series, published by the Charles E. Tuttle Publishing Company and the publishers were so impressed with its content that they decided to release it in a special hardbound edition, making it the first book in the series to be presented in such a fashion.

In an on-going attempt to present to our members the latest information about Bruce Lee and his teachings as it becomes available, we are here presenting (with permission from the publisher) series' editor, John Little's "introduction" to this ground-breaking new book on "Bruce Lee: Artist of Life."

Approximately six months prior to his passing, Bruce Lee sat down and proceeded to write a profoundly personal essay. The title of the essay was *In My Own Process* and it involved Lee's insights on the process of life as it was unfolding before him. Preferring to write from his heart rather than his head, Lee jotted down his deepest feelings and emotions before they could be passed through the filter of his ego.

Over the passage of several weeks, he found himself returning to his essay in between filming *Enter the Dragon* and drafting additional ideas for *The Game of Death*. He would add more jottings as the insights came to him - this could be at his office in Golden Harvest Studios, Hong Kong, in the study of his home in Kowloon Tong, or at a restaurant when he went out for lunch or dinner. All told, he jotted down eight versions of the essay, each containing slightly more detailed accounts of his experiences as a martial artist, as an actor and, more importantly, as a human being.

In the final draft of this essay (which, presumably, was written solely for Lee's own edification, as it was never published), Lee penned a rather telling statement:

*Basically, I have always been a marital artist by choice and actor by profession. But, above all, I am hoping to actualize myself to be an artist of life along the way.*<sup>1</sup>

By the term "artist of life"

Lee was referring to the process of learning to be an honest communicator of one's innermost feelings. One who was willing to lay bare his soul for the purpose of honest communication with another human being, and not get caught up in the various forms of societal role-playing (i.e., self-image creation). As Lee once told Canadian journalist Pierre Berton:

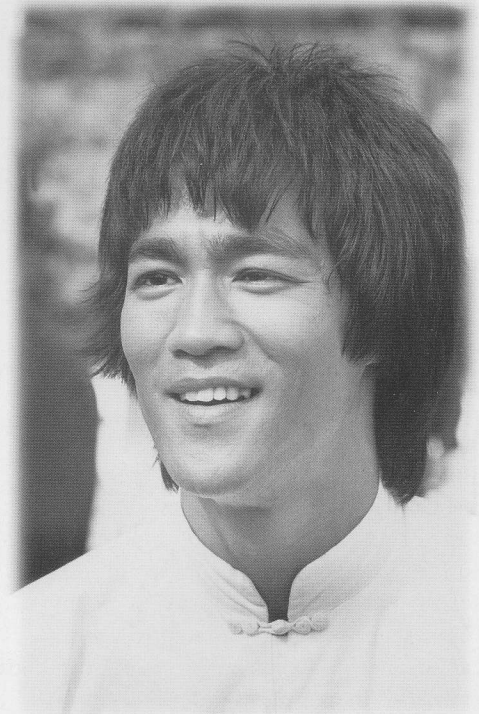
*It is easy for me to put on a show and be cocky and then feel pretty cool. Or I can do all kinds of phony things and be blinded by it. Or I can show you some really fancy movement. But to express oneself honestly, not lying to oneself - that, my friend, is very hard to do.*<sup>2</sup>

And yet, despite the difficulty, indeed, the enormity of the task, Lee sought to infuse this perspective into everything he did; from dealing with friends and family members to business associates; from creating, choreographing, directing and starring in his own films to (obviously) writing personal essays to himself. He once told Hong Kong interviewer Ted Thomas:

*My life...seems to me to be a life of self-examination, a peeling of my self, bit by bit, day by day.*<sup>3</sup>

And nowhere is this more evident than in the art of Lee's writing. No matter what the topic, from Chinese martial culture to heart-felt poetry, you get the distinct impression from reading Lee's words that here, indeed, was a "real man," a real human being, who was in fact laying bare his soul - an "artist of life," as it were.

It is therefore ironic that for over a quarter of a century Lee has been recognized primarily for his physical skills and tactical principals in the art of unarmed combat. But as *Artist of Life*:



*The Essential Writings of Bruce Lee* reveals, such a shallow perspective is completely inaccurate.

Here was a man who was equal parts poet, philosopher, scientist (of both mind and body), actor, producer, director, author, choreographer, martial artist, husband, father and friend. Bruce Lee was able to observe and experience life in all of its aspects and was fascinated by the nature of the process of what he was experiencing. Always a thinker, Lee was fascinated by human awareness and in the insights into spiritual truths that could be garnered through adjusting the focus of our consciousness.

This is not to suggest in reading *Artist of Life: The Essential Writings of Bruce Lee* that you need to first “empty your cup” entirely of the notion of Bruce Lee the martial artist, but you do need to prepare room to meet Bruce Lee the poet, Bruce Lee the philosopher, Bruce Lee the psychologist, Bruce Lee the man of letters, Bruce Lee the motivator, Bruce Lee the self-help advocate, Bruce Lee the artist, Bruce Lee the actor, Bruce Lee the sociologist, Bruce Lee the soul-searcher. Bruce Lee, the “artist of life,” in short.

In future, all who wish to represent themselves as the torchbearers of Lee’s art and philosophy will now need to know ALL aspects of the man. They will as much need to know, understand and, more importantly, feel the meaning underlying Lee’s various drafts of the essay *In My Own Process*, along with the deeper message inherent in the eight drafts of *Toward Personal Liberation (Jeet Kune Do)*, for example, as they are now able to physically recite his combative techniques and relate his martial maxims.

Great artists possess the ability to communicate moods and feelings through their art. One can by looking at a painting hanging on a gallery wall instantly know what the artist was feeling - even thinking - at the very moment he painted it. Time has no place in such communication, and the feeling is conveyed as clearly and distinctly as if you were the artist yourself. Similarly, in looking at the broad and colorful strokes that Bruce Lee painted across life’s canvas with the brush of his existence, we are able to intuitively experience the essence of Lee’s feelings on life as well as his candid observations on the human being history has come to know as Bruce Lee; his personality, his attitudes, his heart-felt convictions; indeed, his very soul. If, as Lee once said of art, it is the music of the soul made visible,”<sup>4</sup> then surely this book is his symphony.

If you read the contents of *Artist of Life: The Essential Writings of Bruce Lee* with what Lee liked to call “quiet, choiceless awareness,” and you open your mind to the communications that Lee is delivering, you will find that in your more thoughtful moments you are not so much reading a book as you are visiting with an old friend who, while no longer with us physically, is still able to communicate with us in a manner that transcends the limits of human mortality.

While appreciating his company, we should also take note of his counsel: to try and become “artists of life” ourselves. We would be doing our friend - and, ultimately, ourselves — the gravest of disservices if we simply pedestalize him and adopt his words and beliefs as our own. In his letter (included in Part Eight of this book) to “John,” Lee so much as states such a caveat regarding his art:

*My experience will help, but I insist and maintain that art — true art that is — cannot be handed out. Furthermore, art is never decoration or embellishment. Instead it is a constant process of maturing (in the sense of NOT having arrived!). You see, John, ...that your way of thinking is definitely not the same [as] mine. Art, after all, is a means of acquiring “personal” liberty. Your way is not my way; nor mine yours. So whether or not we can get together, remember well that art “LIVES” where absolute freedom is.<sup>5</sup>*

There is, after all, considerable danger inherent in standing too closely to the river of another person’s thoughts, in that the faster the current, the easier it is to fall in and be swept away from ourselves. Instead, let us simply enjoy watching the river of Bruce Lee’s thoughts artfully course its way through these pages, noting where it bends and turns, and where it rages, froths and bubbles with its greatest energy. If we can pull back a little from the edge of the river of Lee’s thoughts and look at them from our own unique vantage point from where we each stand upon life’s bank, we can see where this river is leading - to what Lee’s “finger” is pointing at, in other words. And it is at this point — where the river of one man’s thoughts meets the sea of human understanding — that we will finally be able to see “all that heavenly glory” of which Lee spoke and directly experience the awe of being fully conscious, fully human, fully alive and fully ourselves. For, as Lee once observed, it is only in the process of coming to know ourselves that we can come to know anything.

Notes on text:

- 1.) Source: Bruce Lee’s handwritten essay entitled *In My Own Process*, circa 1973, Bruce Lee papers.
- 2.) Source: Bruce Lee quoted from an interview with Pierre Berton, published in *Bruce Lee: Words From A Master*, pg. 11, published by NTC/Contemporary Publishing Group, Inc., Chicago.
- 3.) Source: *Ibid.*, page 37.
- 4.) Source: Bruce Lee’s handwritten notes entitled *Commentaries on the Martial Way, Volume One*, circa 1970, Bruce Lee papers.
- 5.) Source: Bruce Lee’s handwritten letter to “John” is also published on page 167 of Volume Five of The Bruce Lee Library Series: *Letters of the Dragon*, edited by John Little, published by the Charles E. Tuttle Publishing Company, Boston, (c) 1998 Linda Lee Cadwell.

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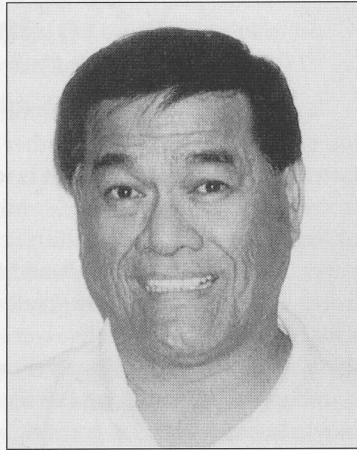


# THE "KNOWING IS NOT ENOUGH" INTERVIEW

## This Issue: Richard Bustillo

*Interview Conducted by Paul Borrett*

Richard Bustillo is the Founder and Chief Instructor of the IMB (International Martial Arts Boxing) Academy in Torrance, California USA. He is a former lecturer with California State University and a certified law enforcement defensive tactics instructor with the Federal Bureau of Investigation, the Los Angeles Police Department and the Los Angeles County Sheriff's Department. He is a consultant with the LAPD's Civilian Martial Arts Advisory Panel, a former columnist for Martial Arts Training publication, the former President of the (WEKAF) World Eskrima/Kali/Arnis Federation '94-'96, and a Founding Member on the Board of Directors for (Bruce Lee) Jun Fan Jeet Kune Do.



A native of Hawaii, Richard has over 45 years of martial arts experience. He began judo training at age 10 at the Gray Y Center in Palolo Valley. He learned to box at age 12 in Kalihi Valley and competed in 'Biddy Boxing' and 'PAL' boxing under the Veterans Boxing Club in Honolulu's Aala Park. At age 14 Richard practiced the Kajukenbo system with the Kempo/Karate Club of Waipahu until graduating from St. Louis High School and moving to California to pursue a college education. While a college student at age 19, Richard competed in 'Golden Gloves' and amateur boxing tournaments for Shaw's Boxing Gym in Los Angeles. At age 24 Richard studied Jeet Kune Do under the legendary Bruce Lee at the Jun Fan Gung Fu Institute in China Town, Los Angeles.

In 1967 with training partner Dan Inosanto, Richard researched and studied the Filipino martial arts of kali/escrima/arnis. Richard and Dan are credited and honored worldwide for reviving and promoting the martial arts of the Philippines. In 1974 Richard and Dan co-founded the Kali Academy in Torrance, California for two reasons. To share their Bruce Lee's Jeet Kune Do experience with others and to preserve and promote the martial arts of the Philippines. In 1976 Richard was promoted by Sifu Inosanto to senior instructor in Bruce Lee's Jun Fan Jeet Kune Do. In 1978 Richard studied Muay Thai from his student Niyum Piboolnakarin and in 1985 achieved the title Kru (teacher) in Muay Thai from Thailand's former Olympian and former Muay Thai Champion Nanfa (Lot) "Chiridichoi" Satenglam. Currently Richard is training with the Machado (Brazilian) Jujitsu USA Team for fitness and health.

Mr. Bustillo was certified by the USA Olympic Training Center as a coach and official of the U.S. Amateur Boxing of

Southern California. A certified Sensei (instructor) with the Catchascatchcan Wrestling Association of Japan. A Guro (instructor) in the Filipino arts of Kali-Escrima-Arnis, a Sifu (senior instructor) in Jun Fan Jeet Kune Do (Gung Fu), and a Kru (coach) in Muay Thai (kickboxing). Mr. Bustillo is also an inductee in Black Belt's Hall of Fame - Instructor of the Year and in the World Martial Arts Hall of Fame - Pioneer Award. He was awarded a 9th degree black belt and the title Grandmaster with the fame Doce Pares organization of Cebu City, Philippines.

When he is not coaching or officiating boxing/kickboxing or conducting martial arts seminar around the country or aboard, Mr. Bustillo is on patrol as a Reserve Sergeant with his assigned Emergency Service Detail Marine Reserve Co. 218 (Search & Rescue) of the Los Angeles County Sheriff's Department. He is a member of the National Association of Search and Rescue, the California Reserve Peace Officers Association, the California Association of Public Safety Divers, the Council of Grandmasters of Cebu, Philippines, the California Association of Force Instructors, and a member of the American Society of Law Enforcement Trainers.

After managing the personnel department of a Los Angeles, California major airline for three years (as the culmination of a twenty-year career); Mr. Bustillo elected early retirement to be a full time martial artist. To contact Mr. Bustillo, you may use the following numbers:

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Fax. (310) 787-8795

22109 South Vermont Avenue, Torrance, CA 90502

### **Could you recap, for people who haven't met you, how you first got involved in Martial Arts?**

I first got involved with martial arts when I was a kid. When I was eight years old I accompanied a Japanese friend to his Judo classes. I wasn't formally enrolled, but the sensei saw me with my friend and invited me onto the floor. I practiced Judo for almost nine months. At ten years old I got involved with boxing because my cousin, who was into boxing would throw jabs at me. I couldn't grab him and throw him with my judo so I trained in boxing from ten to thirteen years old. My other cousin who was practicing Kajukenpo started kicking me in a friendly sparring match. Kicking was something I had never done before so I took up Kajukenpo at Waipahu Kempo/Karate Club. After graduating from St. Louis High School in Honolulu I came to California for my college education. I saw Bruce Lee's awesome exhibition in 1964 at Long Beach. I searched him out to study his method of martial arts. In 1967 I was invited to the first orientation class at his new Jun Fan Gung Fu Institute in the Los Angeles Chinatown area.



***What would you say was your first impression of Bruce Lee?***

Awesome! My first impression of Bruce Lee at the exhibition was awesome. I liked his philosophies, explosive speed and power. His one-inch punch! His ability to non-telegraph his kicks and punches and still maintain speed and power. Bruce displayed an unbelievable exhibition of coordination, flexibility and strength. Everything he said about the martial arts were the same things that I believed in. I liked the part about the individual being more important than any established system or style.

***Would you say that the different training that you did as a youth set the seed for cross training?***

Actually no. Because in those days when you boxed you just boxed, when you did judo, you restricted yourself to just judo techniques. At that young age it was to concentrate on one thing or one activity at a time. It wasn't until I met Bruce that I actually started cross training. When we sparred in Bruce's classes we could punch, kick, trap or grapple. Bruce Lee's way was a case of being well rounded in all those fighting ranges and adapting to the changes.

***So although you had trained in all those different styles it wasn't until you met Bruce that somebody encouraged you to put it all together?***

Yes, it was Bruce and Dan Inosanto who taught me to adapt to the changes.

***What would you say was Bruce Lee's biggest influence on your martial arts growth and development?***

Having an open mind and being honest with yourself.

***To the best of my knowledge Bruce Lee integrated boxing into his repertoire mostly during his L.A. period. Where did he get his technical knowledge of boxing from and was any of it from your boxing background?***

Well I like to think that! (Laughing) But you know a lot of the guys that trained with Bruce had some boxing background. Bruce Lee was his own best boxing coach. Our class got into boxing right at the start of our training because Bruce wanted us to understand the combative way. Full contact, really hitting each other not practicing like the points system. To know what it felt like to get hit and to learn how to hit without getting hit back was our first encounter with Jeet Kune Do.

***Where do you think he learnt the technique for the various boxing combinations and punches?***

You know a lot of his stuff came from self-knowledge, he used to watch a lot of 8mm film of boxing matches. Muhammad Ali, Sugar Ray Robinson, Rocky Marciano etc.

***How would you describe what you have done with your Jeet Kune Do since Bruce Lee's passing?***

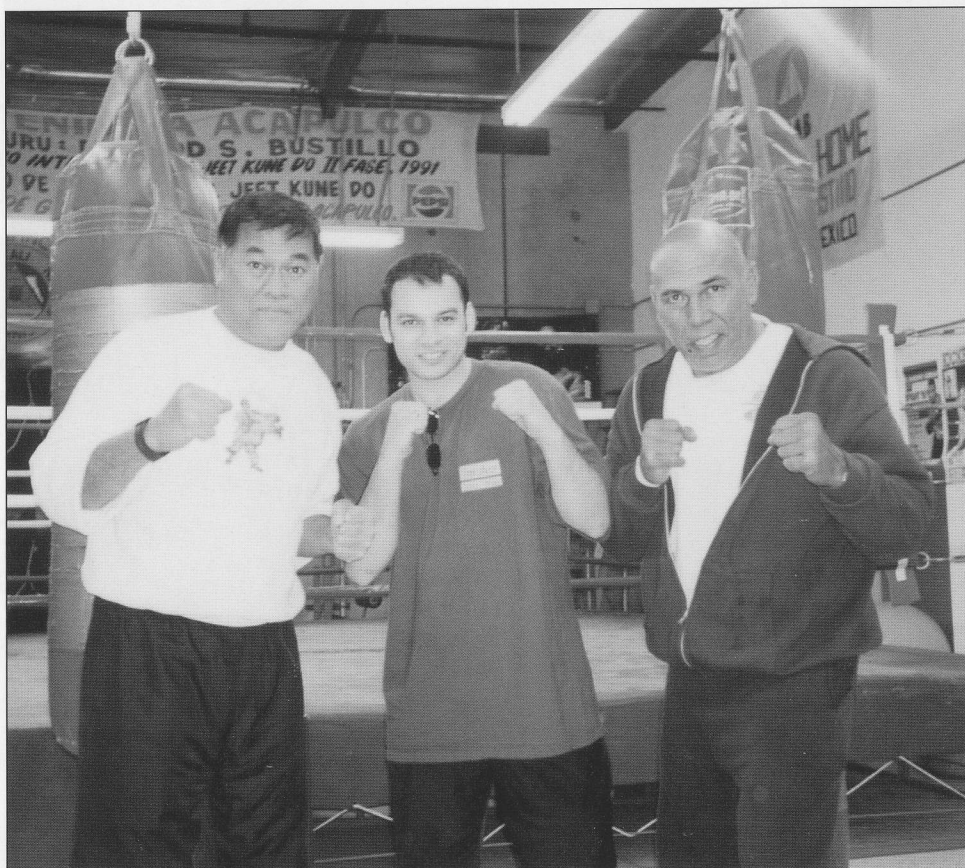
I think I have grown. All because of Dan, God bless Mr. Inosanto (Daniel Inosanto); he's the one who showed me how to practice with an open mind in martial arts training. To look at other arts and to see what best fits me. Mr. Inosanto would tell me, "you can't criticize any martial art until you have practiced it."

I know you have a very tight training and teaching Schedule, but do you continue to train with other Nucleus members when you can?

Yes I'd like to practice with the other guys. But because of time constraints and schedule conflicts, I get by best training with my own students. My goal in the martial arts is to have my students surpass me and to introduce them to masters of different styles, that way we are all growing.

***One thing that struck me while you were teaching me some movements on the wooden dummy (mook jong). Bruce already told you that you had alive hands so I am curious as to what interested you in the Wing Chun influenced movements?***

Because I had never done it before, I found it interesting. To explore the different techniques and incorporate them into my JKD, and on the other hand see how it can be beneficial or



(left to right) Richard Bustillo, Paul Borrett and Joey Orbillo.



restrictive. Now if I had never learnt it I would never understand the pros and cons of the Mook Jong Dummy.

***Since Bruce's death a lot of JKD practitioners have incorporated Filipino Kali and Escrima into their trapping arsenal. Do you favour Wing Chun or Kali style trapping? Or is it too difficult to dissect once you get going?***

Eskrima or Kali empty hands techniques are similar to Wing Chun or any other hand trapping arts. It can be hard to tell the arts apart once you get flowing. In midflow you don't know which art you are practicing, it's instinctive, which means that JKD is doing its thing. The hands can only move certain ways. In the end, it makes no difference which art I favor. The important thing is to freely express yourself.

***Lately a lot of JKD students are cross training everywhere. Do you think there is a danger that new students are not getting as much of the basics as perhaps a lot of the original students were getting. Perhaps to the point where something could be lost in the next generation?***

Yes, you're right. New students can get lost by cross training. It is happening now. New instructors are watering down Bruce Lee's Jeet Kune Do. However, students who have been there and done the basics enjoy trying different arts to increase the knowledge level in all different ranges.

I noticed that you taught a children's class. A lot of children's classes have to be very structured. How do you manage to keep the children disciplined and train them responsibly in an all-encompassing system?

At that age they don't know what is and what isn't the standard way. They do what you tell them. If you start training them in different ways to be elusive and diverse in the different arts they pick it up real quick. I don't want my students to be restrictive and bound by set standards. I want them to change and adapt to the long range, close range, or grappling range on any given day.

***What do you think is the most satisfying thing you get out of teaching?***

There is a lot of gratification in teaching. Seeing the student grow above and beyond his potential is the biggest gratification any instructor can receive.

***You started out in Judo as a child. Lately Brazilian Jiu Jitsu has become quite the flavor in grappling and I understand that it was originally brought to Brazil in the form of Judo. Did you find that it was significantly different or did you find that the judo actually helped you to understand the Brazilian Jiu Jitsu?***

When I was a kid learning Judo it was just playing for me.

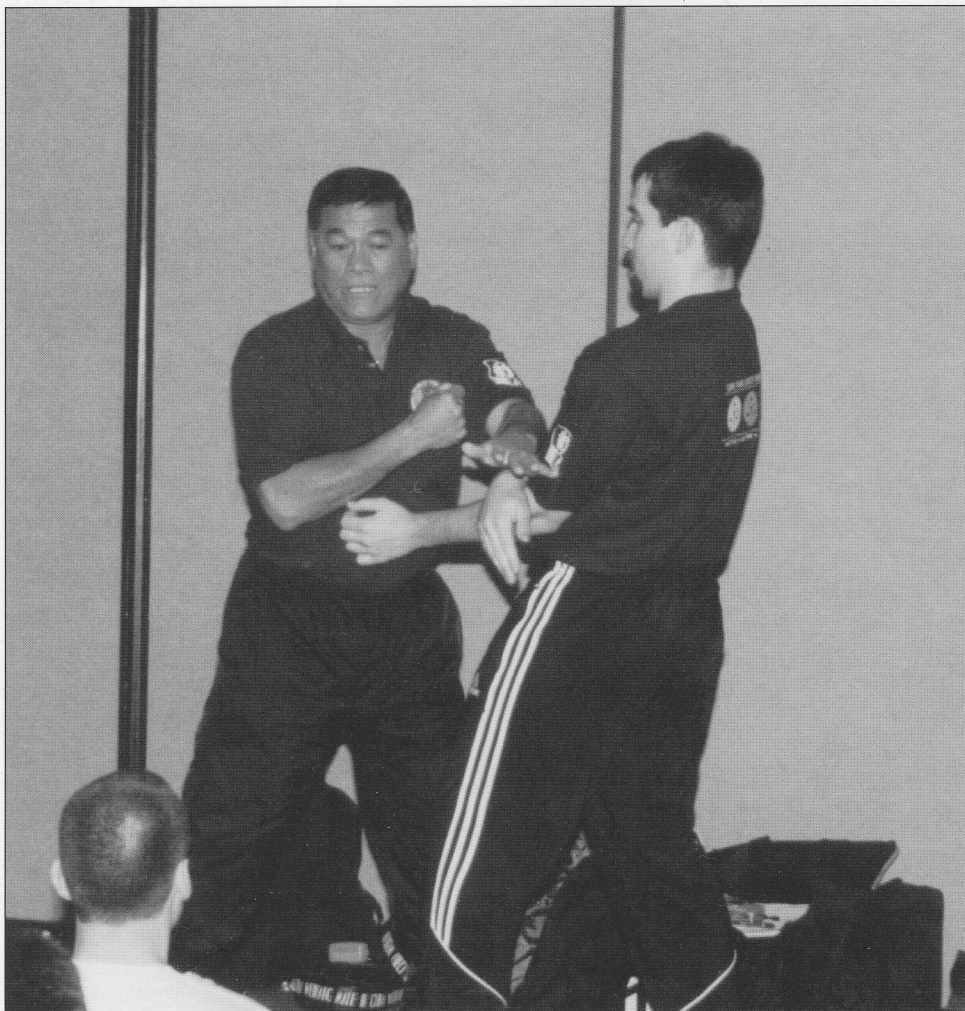
I wasn't really in to it in the same way that I am into Jiu Jitsu as an adult. Also I never knew that today I would be a martial arts teacher, had I known that then, yeah, I would have studied it intensively.

***What would you want to see in the future for Jun Fan Jeet Kune Do?***

Since we are expanding rapidly, more of the public will see our side of the martial arts. I would like to see others witness more of the same kind of atmosphere we experienced at the Seminar and Banquet in Seattle last week, or the ones we previously held in Los Angeles and in San Francisco. We had fun, we worked out, we cried, we laughed. I would like to take that same attitude outside of our seminars and share it with the general public and martial arts community.

***Thank you for taking the time to do this interview and in particular what you have done for me here at the IMB academy.***

Oh, you're very welcome Paul. Come back anytime. Our doors are open to you.



Richard Bustillo teaching at the 3rd Annual Jun Fan Jeet Kune Do Seminar.



# EXCLUSIVE!

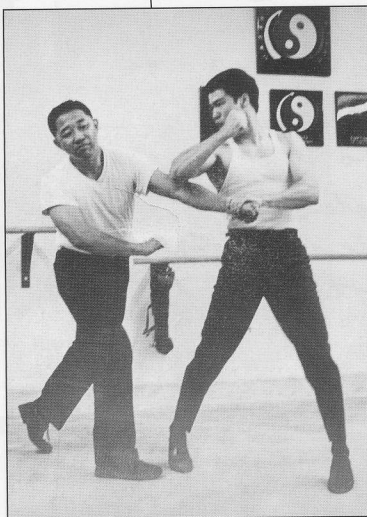
## Bruce Lee's "Commentaries on the Martial Way" — Part VI

Beginning with this installment from Bruce Lee's notebooks entitled "Commentaries on the Martial Way," we will be presenting Bruce's writings on the topic of "Speed." Bruce goes into great detail in defining this attribute, in addition to determining its optimum application in unarmed combat. As Bruce Lee is generally considered to be one of the fastest martial artists who ever lived, it will behoove the serious student of his art to avail himself of the knowledge and experience in this area that Bruce worked so hard to acquire.

— J. L.

### *Speed :-*

- # speed has to be regulated with the cadence of your opponent to be effective.
- # economy of form, <sup>and</sup> relaxing muscle adds to speed
- # Constant mechanic drill on individual tool improves speed
- # The most desirable characters are
  - (a) mobility
  - (b) spring and resilience
  - (c) resistance to fatigue, i.e. stamina
  - (d) physical and mental alertness
  - (e) imagination and anticipation
- # shadow boxing is a good agility exercise as well as for building up speed. Remember it is not an exercise while ~~there~~ as a result it will be **KEEP YOUR MIND ON THE JOB**, imagine that you meet enemy, if you happen to have one, is there in front of you and go out to give him all you have got .. Use your imagination to the utmost, try and anticipate the move your phantom would will endeavour to put across and work yourself up into a real fighting frame of mind.  
[shadow boxing helps wind, speed, gives ideas, helps the mind fix boxing move ready for use when most wanted] 2.





- # speed in boxing involves three things
- (1) quickness of eye in observing an opponent's
  - (2) quickness of mind in selecting the right move to frustrate and counter it
  - (3) quickness of movement in carrying the chosen move into effect

# In shadow-boxing only the last is required. In boxing all three are essential, as well as perfect timing and correct judgement of distance.

# speed, applied at the opportune moment together with the correctly judged cadence in the execution of the movement, will go a long way towards ensuring the success of a stroke.

cadence = the beat, time, or measure of rhythmical motion or activity (THUS, the effectiveness of broken rhythm)

# speed, regulated to coincide with the adversary's, is known as CADENCE. It is the rhythm at which a succession of movements is executed. To find the correct cadence one must accelerate, or slow down, to a speed JUST A LITTLE FASTER than the adversary's. By obtaining this edge of speed on the adversary he is being led. In other words, it is he who, continually, will have to try to catch up. If one has a sufficient margin of speed in hand, it is possible to maintain this advantage, which is known as

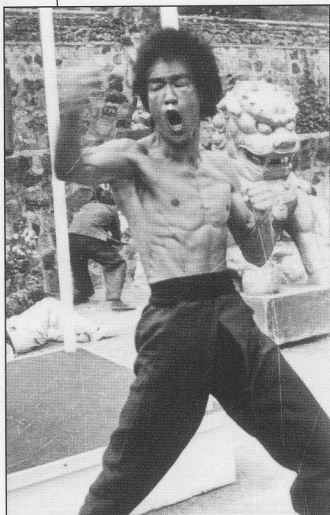


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"IMPOSING THE CADENCE". To do so must have a moral effect on the opponent, who, <sup>feeling</sup> himself subjected to his adversary's will in this important factor of speed, cannot fail to suffer in his Confidence.

# A correctly judged cadence permits the calm control of every stroke. This control, in its turn, will allow the fighter to select, with more ease, the movements of offense and defence which will bring about a hit

# Remember that to land a hit, whether it be with the edge or with the point, THE DEFENCE HAS TO BE AVOIDED. Excessive speed can catch up with the opponent's parries. The attacker is then known as "having parried himself"

# The preparation by a series of false attack and feints, executed at a normal rhythm, has the effect of lulling the opponent into a false sense of preparedness. It accustoms his ~~opponent~~ <sup>reaction to a</sup> ~~cadence~~ other than that which will be used for the attack itself. Then the movement comprising the attack are suddenly accelerated and more likely to find him lagging behind.







## Bruce Lee Educational Foundation Merchandise



**T-shirts:** Logo on front w/JFJKD printed under logo & "The Authentic Teachings Of Bruce Lee" printed on back. White w/Red logo & Black Print or Black w/Gold logo and Print. Price: White T-shirt - \$13.00 + S&H, Black T-shirt - \$14.00 + S&H

The **3rd Annual JFJKD Seminar T-shirt** (supplies are very limited) Price : \$20.00 + S&H

Sizes: M, L, XL & XXL (add \$2.00 for XXL) Note: Special seminar T-shirt does not come in XXL.

**Bruce Lee Postcard Set:** Boxed set of 6 postcards of Bruce Lee during his Seattle days. Price: \$10.00 + S&H.

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**Medallion** - This beautifully boxed JKD necklace makes a great gift. Whether it's for that someone special or a present for yourself. (Limited Supply) Price: \$10.00 + S&H.

**Newsletter Back Issues:** We currently have all back issues except for Vol. 1 Issue 2 and Vol. 1 Issue 4. Price: \$10.00 + S&H.

**3rd Annual Seminar & Banquet Program Book** - This 24-page program is packed full with stories about Bruce and Brandon, from the people who knew and loved them. This is one you won't want to miss. (Limited Supply) Price: \$12.00 + S&H.

**Signed 3rd Annual Seminar & Banquet Program Book** - Above program signed by Linda Lee, John Little, Taky Kimura and more. (Very limited supply) Price: \$30.00 + S & H.

**NEW !!! - Memberships and Renewals** - Whether you are a first time member or you need to renew your yearly membership, now you can do it by filling out the name and address information and sending it in with your \$35.00 fee. (\$45.00 for Foreign)

**Gift Memberships:** If you have enjoyed being a Jun Fan Jeet Kune Do member, you can now give that gift to someone else. We will send a membership packet and a letter stating whom the gift is from. Price: \$35.00

**JFJKD Annual Seminar Video's:** The 1st and 2nd Annual Seminar tapes are here and going fast. Price: \$30.00 each or \$50.00 for the set + S & H

**Est. Delivery Time:** U.S. - 6 to 8 weeks, Foreign - 12 to 14 weeks

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**Note: Please remember to include size, color and quantity of each item ordered.**

**In Celebration of the Year of the Dragon &**

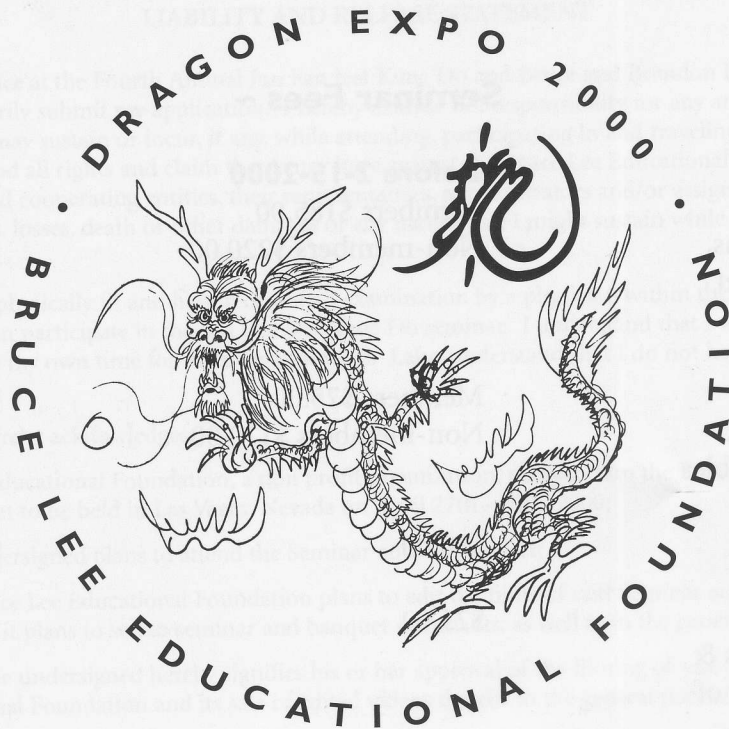
**Bruce Lee's 60th Birthday**

**the Bruce Lee Educational Foundation**

**cordially invites you to ~**

# **“Dragon Expo 2000”**

**4th Annual Jun Fan Jeet Kune Do Seminar,  
Annual Meeting of the Bruce Lee Educational Foundation and  
Bruce and Brandon Lee Memorial Banquet**



**April 27th ~ 30th, 2000**

**at the Imperial Palace Hotel in Las Vegas, Nevada**



The event starts with check-in on Thursday, April 27th. Then continues Friday ~ Sunday, for three days packed full of knowledge, excitement and wonderful memories. This year's event promises to be extra special. Not only will we be celebrating Bruce Lee's 60th Birthday but also the year of the Dragon and of course the new millenium. We will have work-out sessions, sit-down historical, training and philosophical sessions, a fantastic Memorial Banquet and convention booths with various vendors for your enjoyment. You will be located right in the center of the famous Las Vegas strip with access to all the sites and sounds that Las Vegas has to offer. This will be a wonderful event for the whole family. If you've missed this event in the past, you definitely don't want to miss this one. We look forward to seeing you there!

### Seminar and Banquet Location

Imperial Palace Hotel  
3535 Las Vegas Blvd. South  
Las Vegas, NV 89109-8935

**For Hotel Reservations Call 1-800-800-2981**

\* Make sure to mention the event to get the correct rate.

**Registration Deadline is March 31st, 2000 or until event is full.**

For details or questions concerning this event you can call  
the Bruce Lee Educational Foundation Office at (559) 298-5553

### Seminar Fees ~

Level	Before 2-15-2000	After 2-15-2000
<b>Gold ~ Full Participant</b> Includes Work-out sessions, Sit-down sessions, Banquet & Convention Tables	Members \$185.00 Non-members \$220.00	Members \$225.00 Non-members \$260.00
<b>Silver ~ Conventioneer</b> Includes Sit-down session, Banquet & Convention Tables	Members \$75.00 Non-members \$110.00	Members \$85.00 Non-members \$120.00
<b>Bronze ~ Banquet Only</b>	\$50.00	\$65.00
<b>One Day Pass</b> Includes Sit-down sessions & Convention Tables for day of purchase only	\$25.00	

### Convention Tables, Ad Space and Congratulatory Messages

If you are interested in renting a convention table for this event, or would like to put an ad or congratulatory message in our seminar program, please call the Bruce Lee Educational Office for details at (559) 298-5553.

## "Dragon Expo 2000" 4th Annual Seminar and Banquet Application

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Country \_\_\_\_\_ Phone Number \_\_\_\_\_

Level: ☐ Gold ~ Full Participant ☐ Silver ~ Conventioneer ☐ Bronze ~ Banquet Only ☐ One Day Pass

T-shirt size: ☐ Medium ☐ Large ☐ Extra Large

Dinner Selection: ☐ Prime Rib ☐ Salmon ☐ Vegetarian

Payment type: ☐ Check ☐ Money Order ☐ Visa ☐ MasterCard ☐ American Express ☐ JCB

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Only one person per application. Copies are acceptable.

### LIABILITY AND RELEASE STATEMENT

In consideration of my acceptance at the Fourth Annual Jun Fan Jeet Kune Do and Bruce and Brandon Lee Memorial Banquet in Las Vegas, Nevada, I hereby voluntarily submit my application. I hereby assume full responsibility for any and all damages, losses and/or injuries, including death that I may sustain or incur, if any, while attending, participating in and traveling to and from this event. I thereby waive and release any and all rights and claim that I may have against the Bruce Lee Educational Foundation, its officers, members, instructors, agents and cooperating entities, their representatives, administrators and/or assigns of the before mentioned program for any and all injuries, losses, death or other damages of any nature that I might sustain while attending, participating in and traveling to and from this event.

Furthermore, I attest that I am physically fit and have received an examination by a physician within the last year which indicated that I have no health problems and can participate in the Jun Fan Jeet Kune Do seminar. I understand that I will participate as an individual and that this training will be on my own time for my own education. I also understand that I do not have to participate in any activities that I feel uncomfortable with.

In addition, the undersigned hereby acknowledges:

- 1) that the Bruce Lee Educational Foundation, a non profit organization, plans to film the Fourth Annual Jun Fan Jeet Kune Do Seminar and Banquet to be held in Las Vegas, Nevada on April 27th - 30th, 2000;
- 2) further, that the undersigned plans to attend the Seminar and/or Banquet;
- 3) further, that the Bruce Lee Educational Foundation plans to edit the films of said Seminar and Banquet for inclusion in video cassette form which it plans to sell to seminar and banquet attendants, as well as to the general public;
- 4) by this document the undersigned hereby signifies his or her approval of the filming of said Seminar and Banquet by the Bruce Lee Educational Foundation and its sale of edited videos thereof to the general public;
- 5) by this document the undersigned further waives any and all rights of any nature he or she may possess pertaining to the filming and sale of said videos to the general public, specifically the right of privacy but including the right to compensation and without limitation, any and all other unstated rights.

This release and consent shall be binding upon my heirs, executors, administrator and/or assigns.

Name (please print) \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent or Guardian Signature (if under age 18) \_\_\_\_\_ Date \_\_\_\_\_

Send application, fee and questionnaire to: Bruce Lee Educational Foundation, PO Box 1390, Clovis, CA, 93613-1390



## Questionnaire

Please note that this questionnaire is voluntary. You are not required to answer any questions on this questionnaire that you are not comfortable with. Your answer or lack of answers to any of these questions will not in any way effect the acceptance of your application for this event. This is merely to help us get to know our participants better and hopefully provide valuable information to you. You will be asked later in this questionnaire if you mind if vendors of the areas you expressed interest in may have your name and address for their mailing lists so they may send you special offers and information about their products. We do not receive any compensation for giving them your information. We only do this to give you more information in your areas of interest. If you do not want to be put on their mailing lists, simply mark the box for NO by the question below. Even if you are not interested in being on a mailing list we would still like to know your interests so we know how to better serve our members.

### BACKGROUND ~

What JKD experience do you have? \_\_\_\_\_

What other Martial Arts are you studying, have you studied in the past or interested in learning about in the future? \_\_\_\_\_

What area do you live in? \_\_\_\_\_

Age \_\_\_\_\_ Occupation \_\_\_\_\_

### INTERESTS ~

- |  |  |  |   |
|--|--|--|---|
| Nutrition (Natural foods, nutrition bars, supplements, etc...) _ | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| General Fitness (Stretching, weight training, etc...)            | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Philosophy (Eastern, Western, Ancient, Modern)                   | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Asian Medicine (Acupuncture, Herbal medicine, etc...)            | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Training Equipment   | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Bruce Lee Collectibles and Memorabilia                           | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Apparel  | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Books and Videos   | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |

### Weapons ~

- |  |  |  |   |
|--|--|--|---|
| Knives                                     | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Firearms                                   | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |
| Impact Weapons (Sticks, Kubuton, ASP, Etc) | <input type="checkbox"/> Very Interested | <input type="checkbox"/> Somewhat Interested | <input type="checkbox"/> Not Interested |

Other areas of interest are: \_\_\_\_\_

Would you like to receive further information about products and services in the areas you have expressed an interest in from our convention vendors? ☐ YES ☐ NO

Please note: If you mark yes, your name and address will be sent to a vendor in the areas you have expressed an interest in. They will put you on their mailing list and send you more information on products and services that they provide.

# THE WISDOM OF BRUCE LEE

## This Issue: "Tournaments Don't Matter"

By Dan Inosanto

Bruce's philosophy was that tournaments don't matter. He used to tell me, "Is that your objective Dan, you want a lot of trophies? Why don't you just go buy some? Is it fame you want? Then, by all means, you should do it." He'd say, "How many matches will you get if you lose the first one?" I said "One." "That's right," he said. "How many matches do you get here in class on a Saturday?" I said, "Geez, half-an-hour's sparring." He said, "What's better for you? What quality of people will you beat at a tournament? What structure will they have?" So I saw his point. His program was so far ahead of any program at that time, no one in our school cared to go to a tournament

because they felt it was an inferior product...Bruce would spar with anybody. I remember seeing him play with guys who were at the time considered to be the top martial artists in the world; tagging them with high kicks, spinning kicks and light jabs. If he thought the guy was really good the fight would be over in a matter of seconds as Bruce would just box and straight punch the guy to the floor.

(Source: Dan Inosanto quoted in the article entitled "Bruce Lee In The 1980's," published in "Fighting Stars" magazine, August 1983, plus Dan Inosanto in conversation with John Little, December 1993)





# PROPERTY OF BRUCE LEE

## Selections and Insights from the Personal Library of Bruce Lee

By John Little

### This Month: Championship Fighting: Explosive Punching and Aggressive Defense

Author: Jack Dempsey

Publisher: Nicholas Kaye, Ltd., London

(Original edition published by Prentice Hall Inc.,  
New York, NY, (c) 1950 Jack Dempsey)

It may be argued successfully that Bruce Lee had two major influences in the art of combat that served to shape his eventual perspective. The first, without question, was his sifu in the Wing Chun style of martial art, Yip Man. However, when he crossed the pond to America, his instruction fell into the hands of another great fighter - a man considered by many to be the greatest fighter of all time - the legendary Jack Dempsey. Dempsey, who died on May 31, 1983 in New York, NY at the age of 87, compiled a very impressive ring record of 78 bouts, 62 wins, 6 losses, 10 draws and 49 knockouts throughout a glorious career that spanned from his first fight on August 17, 1914 to his last fight (the infamous "long count") against Gene Tunney on September 22, 1927.

While Yip Man taught Bruce Lee to hold his fist vertically when delivering a punch, it fell to Dempsey to provide the scientific justification for doing so. Dempsey must also be given credit for shaping the young Bruce Lee's views towards stance, balance, putting bodyweight and hip torque into a punch and, indeed, for teaching

Lee the fundamental boxing techniques of the bob and weave, the jab, the hook, the uppercut and cross. As if that wasn't sufficient education, it was from Dempsey that Lee first learned of the art of mobile footwork and the "three ranges" of combat -

Long, Medium and Close. This is quite an education and it was all obtained for the price of a 205-page book, entitled *Championship Fighting: Explosive Punching and Aggressive Defense*, purchased by Lee sometime in the early 1960s.

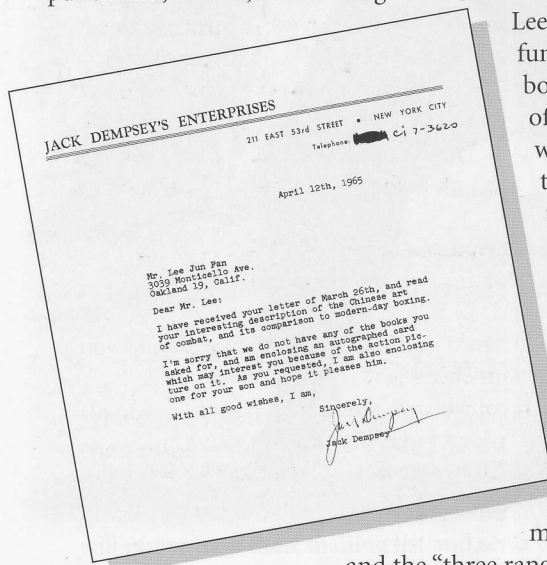
It was recently advanced in a martial art magazine that Bruce Lee was ignorant of boxing until he met California martial artist and minister, Leo Fong. This is simply inaccurate and belies the intimate knowledge that Lee had with the art of boxing at least as early as 1960. In point of fact, Lee knew of boxing at least as early as November 30, 1958 when he competed in - and won - a high school boxing contest at St. George School in Hong Kong - this would be almost five months to the day (April 29, 1959) before he would return to America and a full five years prior to his meeting Leo Fong, by Fong's own admission.

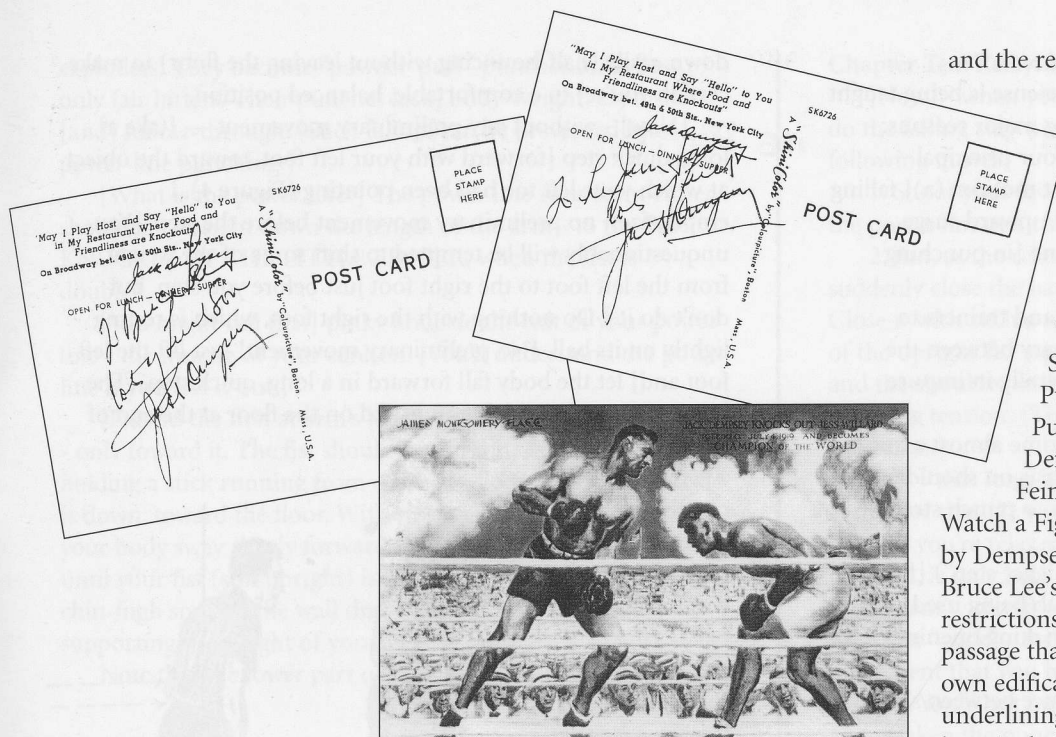
According to Jesse Glover, who became Lee's first martial art student in America, Lee already had Dempsey's book in his possession by 1960:

Wong [Shun-leung's] warning to Bruce about the skills of Western boxers forced him into the study of their methods by 1960. He had easily won a boxing championship in Hong Kong and it was difficult for me to understand why he was so wary of this sport. Perhaps it was the ability of some boxers to destroy a tough opponent with a blow from either hand. Whatever the reason, Bruce read everything that he could find on the subject of boxers and boxing. His first boxing hero was Jack Dempsey, and it was from one of his books that he learned to apply the downward force of gravity to his lunge punch. Dempsey had written that he could maximize the power of his punch by shifting his weight forward with a drop step. Bruce learned through experimentation that it was possible with correct timing to redirect the bulk of his falling weight into his lunge punch. The drop step also provided the basis for his refined one-inch punch...Bruce's admiration for boxers was always parallel to whatever stage of development he was going through. Dempsey's all-out attacks with strong powerful punching provided Bruce with a reflection model for the second state of development. His motto during this period was to develop strong punching attacks and waste little time getting in and scoring victory...Bruce was increasing the power of his punches during this period and he had a great deal of confidence in their effectiveness.

(Source: Page 27, *Bruce Lee's Non-Classical Gung Fu* by Jesse Glover, self-published (c) 1978 Jesse R. Glover. You can order your copy by contacting Jesse at PO Box 21745, Seattle, WA 98111)

Lee's interest in boxing and, indeed, in Jack Dempsey would remain unabated throughout the years, and he would add to his collection of boxing books until they numbered some 300 in





total. The two men would even exchange correspondence in 1965, with Lee telling the champion of the Chinese art of combat and of its comparison with Western boxing and requesting additional books on boxing from Dempsey. The champion responded that he found Lee's views on combat "interesting" and apologized for not being able to provide the books for which Lee was searching. Dempsey even added two autographed postcards for Lee and his son, Brandon.

In looking at Lee's copy of *Championship Fighting* now, almost 40 years from when Lee first purchased it, it is easy to see how the pragmatic and scientific Dempsey would be a fighter that would hold immense appeal to Lee. Despite being considered a "small" man by heavyweight boxing standards, Dempsey packed such incredible power into his punches that he was (and in some circles, still is) considered the greatest all-round fighter in ring history. The dust jacket for Dempsey's book states:

Exploding body weight is the most important weapon in fist-fighting and boxing, says Dempsey. In this book he tells how any man from sixteen to sixty, in normal good health can develop a power-packed punch that will knock out an opponent of his same weight: and he shows the amateur and professional boxer how to perfect the techniques that will make him a champion. Except for Joe Louis, the sleep-dealing punch has become almost a lost art since Dempsey, who, outweighed by sixty-five pounds, battered down the giant Jess Willard at Toledo in 1919. He then went on to draw five gates of over \$1,000,000 each with Carpentier, Firpo, Sharkey, and Tunney. With the stampede for big money came a swarm of "club fighters" and "fancy Dans" trained to keep out of trouble and win on points. The boxers and their mentors alike forgot the lessons Jack had learned the hard way - the punch and counterpunch technique of the old masters like Sullivan, Corbett, Fitzsimmons, Tommy Ryan, Joe Gans, Terry McGovern,

and the rest...Minutely detailed techniques on every phase of boxing strategy and tactics make this book a model for novice and expert alike.

Among the 25 chapters in this powerful book, Dempsey covers such subjects as: Differences between Fist-fighting and Boxing, The Falling Step, The Power Line, Relaying and Exploding, Stance, Footwork, Range, Straight Punching from the Whirl, Purity in Punching, Hooking, Uppercuts, General Defense and Blocking, Deflection, Evasion, Feinting and Drawing, Training, and How to Watch a Fight. Although the information imparted by Dempsey played such a major role in shaping Bruce Lee's own outlook on the art of combat, space restrictions have prohibited my inclusion of each passage that Lee found significant enough to his own edification and development to warrant underlining. Still, after reading the passages that I have included, you will be able to see for yourself the extent of the former heavyweight champion's

influence. Unlike, say, his books on the art of Fencing or philosophy, wherein Lee would heavily annotate the margins with thoughts on the application of a particular thought, principle or passage to martial art, when it came to Jack Dempsey, Lee would employ a very light editorial touch, usually simply underlining what the champion had to say, feeling that no other application or comment was necessary. Very infrequently, Lee would jot down a synopsis of a passage at the top of a page or a caption detailing the particular technique represented by a given illustration in the book (these comments have been indicated by italics). Please note that in sentences wherein Lee has only underlined a statement or fragment, I have enclosed the entire sentence within squared brackets in order to provide the reader some additional insight by way of context. Additionally, I have included the chapter and/or topic headings for further contextual enhancement.

### Chapter One: Explosives at Toledo

[What would happen if a year-old baby fell from a fourth-floor window on to the head of a burly truck driver, standing on the sidewalk? It's practically certain that the truckman would be knocked unconscious. He might die of a brain concussion or a broken neck. Even an innocent little baby can become a dangerous missile] when its body-weight is set into fast motion.

[You may feel as helpless as a year-old infant - as far as fighting is concerned; but please remember: (1) You weigh more than a baby, and (2) You need not fall from a window to put your body-weight into motion. You have weight, and you have the means of] launching that weight into fast motion.

[You can launch your body-weight into fast motion; and, like dynamite, you can] explode [that hurtling weight against an opponent with a stunning, blasting effect known as] follow-through.

Exploding body-weight is the most important weapon in fist-fighting or in boxing.



## Chapter Four: Why I Wrote This Book

[...I came to the conclusion that self-defense is being taught wrong nearly everywhere, for the following major reasons:

1. Beginners are not grounded in the four principal methods of putting the body-weight in fast motion: (a) falling step, (b) leg spring, (c) shoulder whirl, (d) upward surge.

2. [The extremely important] power line [in punching seems to have been forgotten.

3. The wholesale failure of instructors and trainers to appreciate the] close-co-operation [necessary between the power line and weight-motion results generally in impure punching - weak hitting.

4. Explosive straight punching has become almost a lost art because instructors placed so much emphasis on shoulder whirl that beginners are taught wrongfully to punch straight without stepping whenever possible.

5. Failure to teach the falling step] ("trigger step") [for straight punching has resulted in the left jab being used generally as a light, auxiliary weapon for making openings and "setting up," instead of as a stunning blow.

6. Beginners are not shown the difference between shovel hooks and uppercuts.

7. Beginners are not warned that taking long steps with hooks may open up those hooks into swings.

8. The bob-weave rarely is explained properly.

9. Necessity for the three-knuckle landing is never pointed out.]

10. It is my personal belief that beginners should be taught all types of punches before being instructed in defensive moves, for] nearly every defensive move should be accompanied by a simultaneous or a delayed counterpunch. You must know how to punch and you must have punching confidence before you can learn aggressive defense.

## Chapter Five: Differences Between Fist-Fighting and Boxing

An angry fighter usually is a helpless fighter in the ring. You've got to knock 'em out in fist-fights.

## Chapter Seven: What Is a Punch?

There are four ways of setting the body-weight in motion for punching: (1) falling forward; (2) springing forward; (3) whirling the shoulders by means of the powerful back muscles, assisted by shifting weight from one leg to the other, and (4) by surging upwards, as in delivering uppercuts. Every punch combines at least two of those motion-methods. Best of all the punches is the "stepping straight jolt," delivered with either fist from the "falling step."

[The] stepping jolt [is a much more explosive blow.]

Hooks and uppercuts are short-range blows that can be just as explosive as stepping jolts. However, the hooks and uppercuts are less desirable for fist-fighting, in which one tries to keep at long range as much as possible in order to avoid clinching and wrestling.

## Chapter Eight: The Falling Step

Bend your knees slightly. [Bend your] body forward slightly [as you shift your weight forward on to your left foot so that your] right foot is resting only lightly on the ball [of the foot. Remember that the knees are still slightly bent. Teeter up and

down easily (half-bouncing without leaving the floor) to make certain you're] in a comfortable, balanced position.

[Now] - without any preliminary movement — [take a] long, quick step [forward with your left foot, toward the object at which your left toe had been pointing (Figure 4). I emphasize:] no preliminary movement before the step. [You unquestionably will be tempted to shift some of the weight from the left foot to the right foot just before you step. But don't do it.] Do nothing with the right foot, which is resting lightly on its ball. [No preliminary movement! Just lift the left foot and] let the body fall forward in a long, quick step. [The left foot should] land flat and solid on the floor at the end of the step.

[Make certain, each time, that you start] from a comfortably balanced position, [that the body-weight is resting largely on the left leg, that the knees are slightly bent, that the arms are at your side, and that you make no preliminary movement with the right foot.]

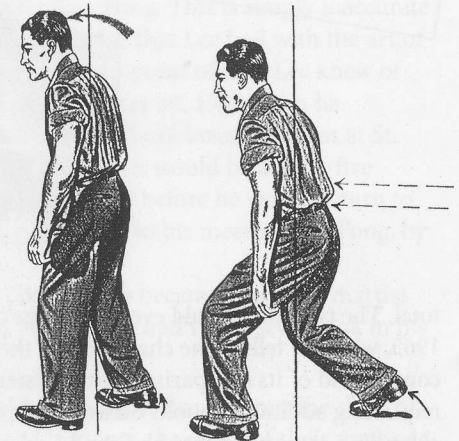


FIGURE 3

FIGURE 4

[I call that forward lurch a "falling step." Actually, ever step in walking involves a small "fall." Walking is a series of "falls." But in this particular step, the fall is exaggerated for two reasons: (1) Your weight is well forward when you step off, and (2) the step is so long that it gives gravity a chance to impart unusual momentum to your body-weight.

Although the weight of your body was resting largely upon your left foot when you stepped off, you didn't fall to the floor. Why? Because the alert ball of your right foot came to the rescue frantically and gave your body a forward spring in a desperate attempt to keep your body balanced upright - to maintain its equilibrium. Your rescuing right foot acted not only as did the slope of the hill for the sledding boy, but also as a springboard in the side of the hill might have functioned had the sledding boy whizzed onto a springboard on the side of the hill. The left foot serves as a "trigger" to spring the right foot. So, the falling step sometimes is called the Trigger Step.

[Learn now and remember always that in fighting] you cannot afford to give your body the luxury of a useless preliminary or preparatory movement before shooting a punch.

[You now know how to] set your weight in motion [for a straight jolt - by means of the falling step.]

## Chapter Nine: The Power Line

[At least nine of every ten fellow who try to box never become good punches because they never learn how to make their arms and fists serve efficiently as conveyors and

exploders. They become "powder-puff" punches or, at best, only fair hitters. Their punches lack] body-weight, explosion [and] follow-through. [Such failure can be prevented by power-line punching.]

[What is the power line?] The power line runs from either shoulder - straight down the length of the arm - to the FIST KNUCKLE OF THE LITTLE FINGER, when the fist is doubled.

[You might call that] pinky knuckle the exit of your power line - the muzzle of your cannon. [You'll understand the power line if you feel it out.]

[Extend the first at arm's length toward the spot on the wall - only toward it. The fist should be upright, as if you were holding a stick running from ceiling to floor. The little knuckle is down, toward the floor. With your arm stiffly extended, let your body sway slowly forward - without moving the feet - until your fist (still upright) is pressed so firmly against the chin-high spot on the wall that your fist and stiff arm are supporting the weight of your leaning body.

Note that the lower part of your fist (still upright) - particularly the little knuckle - provides the natural, solid end of the firm, straight line - from shoulder to fist - that is support your weight.

[Unfortunately, however, the hand-bone behind the little knuckle is the most fragile of the five back-bones. It can be broken most easily. You must not attempt to land first with the little knuckle.] Instead you must TRY TO LAND FIRST WITH THE KNUCKLE NEXT TO YOUR PINKY. [We'll call that the second knuckle.]

Aiming with the second knuckle

usually brings about a three-knuckle landing. [Those three landing knuckles are] middle, second [and] pinky.

Such a three-knuckle landing not only prevents the hand-bone behind any one knuckle from bearing all the punch-shock, but it also permits punching almost exactly along the power line.

[What about medium-range straight punches, and hooks and uppercuts? Does the power line and the second-knuckle aim hold good for them?] Yes, indeed, they do hold good. You

must hit along the power line in ALL full-fledged punches; AND YOU MUST ALWAYS AIM WITH THE SECOND KNUCKLE.

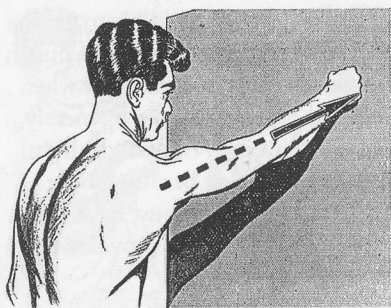


FIGURE 7

## Chapter Ten: Relaying and Exploding

[Now] - when you feel comfortable and relaxed - suddenly do the falling step toward the bag, and as you step, make the following moves:

1. Shoot your loose, half-opened left hand straight along the power line at a chin-high spot on the bag.

2. But, as the relaxed left hand speeds toward the bag, suddenly close the hand with a convulsive, grabbing snap. Close it with such a terrific grab that when the second knuckle of the upright fist smashes into the bag, the fist and the arm and the shoulder will be "frozen" steel-hard by the terrific grabbing tension. [That convulsive, freezing grab is the explosion.]

3. Try that long left jolt three or four times. Make certain each time that (1) you are completely relaxed before you step; (2) that you're relaxed LEFT hand, in normal guarding position, is only half-closed; (3) that you make no preliminary movement with either your feet or your left hand. Do not draw back - or "cock" - the relaxed left hand in a preparatory movement that you hope will give the punch more zing. Don't do that! You'll not only telegraph the blow, but you'll slow up and weaken the punch.

[Now that you've got the feel of the stepping jolt, let's examine it in slow motion to see exactly what you did.]

First, [the Falling Step] launched your body-weight straight [at the target at which your left toe was pointing.]

Secondly, [your relaxed left hand shot out to relay that moving body-weight along the power line to the target] before that moving weight could be relayed to the floor by your descending left foot.

Thirdly, [the convulsive, desperate grab in your explosion accomplished the following: (a) caused the powerful muscles of your back to give your left shoulder a slight surging whirl toward your own right, (b) psychologically "pulled" the moving body-weight into your arm with a sudden lurch, (c) gave a lightning boost to the speed of your fist, (d) froze your fist, wrist, arm and shoulder along the power line at the instant your fist smashed into the target, and (e) caused terrific "follow-through" after the explosion.]

[Your fist, exploded forward by the solid power behind it, has such terrific] "follow-through" [that it can snap back an opponent's head like that of a shot duck. It can smash his nose, knock out his teeth, break his jaw, stun him, floor him, and knock him out.]

What was your right hand doing while your left delivered its first power punch? [Your right hand should have been] in a position of alertness [to protect you from a countering blow or to follow with another punch to your opponent's chin.]

[My advice to all beginners is this:] Use a light left jab only in one instance - in the so-called one-two punch - when your left fist strikes the opponent's forehead to tip his head back, so that your immediately following straight right can nail him on the chin.



## Chapter Thirteen: Range

When you're in a normal punching position, range is the distance between your right fist and your No. 1 target: your opponent's chin. The right fist determines the range; for if you haven't punching room for the right, you certainly won't have punching room for the more forward left.

There are three general classifications of "range" (Figure 17A, B, C):

1.) Long range. [That's the range for explosive sharpshooting. It's the range at which] most leading is done. [At that range you're far enough from your opponent so that you] can step in with a full-fledged straight punch. [It can be] either a lead or a counter-punch. [You've already learned that the falling step is used for launching your weight in long-range hitting.]

2.) Medium range. [That's the range] for rapid-fire straight-punching exchanges. [You are] rarely at medium range when not exchanging. At that range you have room to throw straight punches, but you lack the room to step. For those straight punches your weight is given motion principally by the shoulder whirl instead of by the falling step. If you're lucky, you may be able to develop a knockout straight punch from the shoulder whirl. But you'll never be able to develop from the shoulder whirl a straight punch that's as explosive as the long-range, stepping blow.

3.) Short range. [That's the head-t-head slugging range. You're at close quarters. You] haven't room for straight punching. So you use hooks or uppercuts. [Hooks are powered by the shoulder whirl or by a combination of the whirl and upward surge. Uppercuts are powered chiefly by the upward

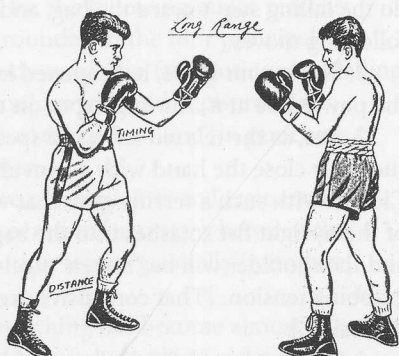


FIGURE 17A

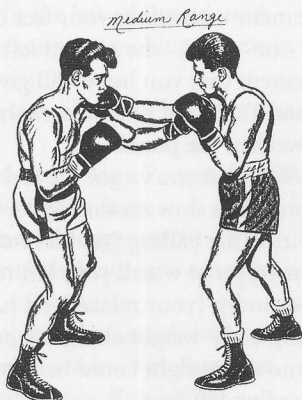


FIGURE 17C

surge. The hook is a legitimate shoulder-whirl blow, and it can be just as explosive as a long-range straight punch.] However, hooks usually are more easily evaded than straight punches. [Uppercuts also can be extremely explosive, if delivered correctly. And a genuine uppercut is difficult to evade. You, or anyone else,] should be able to hit harder with a hook or with an uppercut than with a medium-range, shoulder-whirl straight punch.

[EDITOR'S NOTE: The above should be of extreme interest to those martial artists who have taken to classifying the "three ranges" as representing "kicking range, punching range and grappling range" for the "long range, medium range and close range" distances, respectively. It is obvious from Dempsey's outline, and of Bruce Lee's incorporation of it into his own combative beliefs, that the ranges - referred to in their original context - were in reference solely to "punching" ranges - J.L.]

While we're considering ranges and their blows, let me stress one extremely important fundamental: a straight line is the shortest distance between two points. Either fist, in its normal punching position, has less distance to travel on a straight line to its target than on the curve of a hook or an uppercut. Consequently, a straight punch always should be used when (a) it has just as much chance of nailing the target as either of the others, and (b) when it will be just as explosive as either of the others. In other words, don't be taking long steps with hooks or uppercuts when you should be sharpshooting with straight punches.

Your understanding of range will enable you to practice landing the correct blow for each distance.

Timing and judgment of distance [are extremely important in a fight, where the range is changing constantly and you are using a variety of blows to suit the openings and the distances.]

## Chapter Twenty-Two: Evasion

["Evasion" is the method of defense whereby] your force an opponent to miss a punch without any physical contact.

"Evasion" is achieved by (1) slipping, (2) bobbing, (3) footwork, and (4) pulling away.

A slip is the evasion of a straight punch to the head by shifting the head to either side of the punch, and letting the punch slip over a shoulder. To understand the theory of the slip, try this experiment. Stand in normal position and let your mate lead a very slow-motion straight left at your chin. Instead of trying to defend by blocking or parrying, do not change the position of your hands. Merely tilt your head to your right as far as possible. Try to let his left fist slip over your left shoulder. That wasn't successful, was it? If one were able to do this trick by simply titling the head - without moving shoulders or body - he would achieve the perfect slip. Unfortunately, however, humans are so constructed that it's nearly impossible to get the left side of the neck and jaw out of the path of a straight punch to the chin, even when tilting the head to the right. And when you try to let a punch slip over your right shoulder by merely titling your head to the left, you discover (in normal position) that your head has no room to tilt to the left because of the protective left shoulder. Accordingly, the head must have assistance in slipping a punch. That assistance is provided by rolling the shoulders.

[In fact,] the shoulder roll will do all the work in shifting your head. You need not try to tilt your head even slightly.

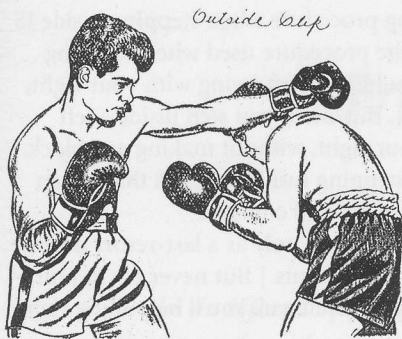


FIGURE 67

[Have your mat throw a slow-motion left jab at you. As the punch starts, you] roll your left shoulder forward and down, as if you were about to deliver a left corkscrew to the body (Figure 67).

[Next, try slipping the left jab over your right shoulder. Use a

similar] forward and down roll [with that shoulder (Figure 68), as you slip to the inside. Try that defense ten or twelve times.]

When countering left jabs with corkscrews to the body, considerable down roll may be used. However, the down roll must be slight when you slip a left jab and counter with a "right cross" to the head.

The right cross - [the deadliest of all counterpunches - is used when a left-jabber becomes careless and forgets to keep his chin protected by his left shoulder as he jabs.

[The right cross is a terrific blow because (1) it is entirely unexpected, [and (2) it crashes into your opponent's jaw] as he is coming in. [The punch packs the fast-moving weight of both bodies.] The straighter you keep the cross, the more explosive it will be. Many fighters make the mistake of hooking the cross. Many also err in delaying the counter until after their opponent's jab has slipped over the shoulder.

Keep the cross straight, and shoot it in the same split-second your opponent starts his jab.

A well -rounded fighter is always in position to punch - that you do not have to get set to punch...But in using the cross, you must get set mentally...

The right cross is used only as a head-counter and only against a left jab.

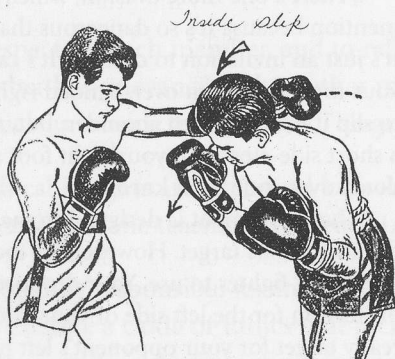


FIGURE 68

However, remember this: In slipping either a straight right or a straight left, you'll be safer if you slip the punch over your left shoulder. The left shoulder -slip moves your head into a sort of "safety zone," where it would be difficult

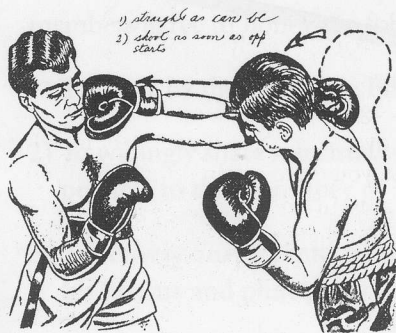


FIGURE 71

for your opponent to hit you with either fist. In other words, it's more dangerous to use your right shoulder for slipping either inside a left jab or outside a straight right, than it is to use your right shoulder for slipping either inside a left jab or outside a straight right, than it is to use the left shoulder for slipping either outside a left jab or inside a straight right.

Always hit on the slip!

Bobbing [might be called glorified ducking, for a "bob" is an artistic duck.]

[When executed properly, it's as graceful and controlled as] a bow from the hips...[After all,] the bob is a bow.

[You'll understand the "bow" business when you use the bob] to evade swings and hooks for the head.

[As he swings, be sure you're in normal punching position, with your weight forward as usual. As he swings, merely bow forward from the hips. That is: you merely relax your back and stomach muscles and let the upper part of your body] jackknife down and forward, without moving the feet. The knees bend only slightly more than normally. As you start to bow beneath the swing, your knees may try to take a big dip. That's natural. It's instinctive to try to squat down with the legs when you're ducking anything. But don't do it. Be polite. Merely bow.

The purposes of the bob are: (1) to sink under the swing or hook with a single, perfectly-controlled movement; (2) to bring your fists in toward your opponent; (3) to maintain nearly normal punching position with legs and feet, even at the bottom of the bob; and (4) to maintain at all times your normal slipping position with head and shoulders, for defense against straight punches.

It's extremely important that you be in position to slip at any stage of the bob. Your freedom to slip will enable you to employ the "bob and weave" in attacking. I'll explain the bob and wave in a minute. Meanwhile, try a few more bobs under your mat's slow-motion swings. Makes your bow from the hips naturally and easily, wand without throwing your weight so excessively forward that you will off-balanced yourself. Keep you hand sin guarding positions.

Generally, you will not be able to counter on the actual bob, if it's a straight-down bob that's not part of a weave. [But you'll be in position to make] delayed counters [at the bottom of the bob] with whirling straight punches to the body or with outside hooks. Or, you'll be able to come up from the bob throwing terrific right or left shovels to body or head. Practice the bob a little every time you spar until its movements become automatic. However, don't practice it too long at any one session, before the muscles of your left hip and leg become accustomed to the strain that bobbing from the normal stance puts on them. Your muscles may get stiff and sore.

[Now we'll return to the] bob and weave. A simple weave is merely a series of flight, imaginary slips.] As you shuffle forward toward an opponent, you roll your left shoulder slightly; then your right; then your left; etc.

The objects of the weave are (1) to make a moving target of your head (from side to side); (2) to make your opponent uncertain about which fist you will throw when you punch; and (3) to make your opponent uncertain about which way you will slip if he punches at you.

[When you are using the] weave by itself [in your normal



punching position, you must keep your] shoulder movements slight. [Otherwise, you'll open up your defenses. However,] the weave is rarely used by itself. Almost invariably the weave is used with the bob.

When the bob is used with the weave, your head becomes a more elusive target...

Nearly all fighters use the bob-weave to some degree as they shuffle towards their opponents....[However, the genuine bobber-weaver uses it fully. He used a deep bob and a wide sway. He] used it to slide under his opponent's attack. He uses it to get to close quarters; the real bobber-weaver always is a hooking specialist. If he slips in under a straight punch, he hits on the slip and continues with a terrific barrage to body and head. If he bobs in, he begins his barrage with a delayed count to the body.

[Experienced bob-weavers often use the] "apple bob" [with great effectiveness. It is done like this: As a left jab starts towards you, you make a quick, low, combined slip-bob to the outside; and, in the same motion come up on the outside. The entire movement —] slip, bob, rise - is circular.

If you apple bob you do not counter on the slip. [Instead,] you counter as you rise. You counter with a left shovel to the chin. The shovel is delivered while your opponent's left arm is over your left shoulder. And, the instant your shovel lands on his chin, you follow with an over-handed "right sneaker" hook to the jaw. A reverse combination of counters can be used when you apple-bob outside an opponent's straight right.

[It is the] perfect attack for one to sue against taller opponents.[I began analyzing it (i.e., "The crouch and sway" technique - Ed.) to see what "made it tick" - to find out exactly why it was so hard to hit a fellow when he was using that defensive approach. I discovered that I was actually] making slipping motions as I swayed,] and that it was those slipping motions that made my head an elusive side-to-side target.

One valuable defensive asset of the bob is this: A straight-punching opponent not only has to direct his blows downward to reach your head, but has to be very cautious lest he hit you in the forehead and break his hand.

There are two ways to fight a bobber-weaver: (1) Get down and bob-weave with him, and (2) work on him from your normal position with shovels, uppercuts and straight one-two's.

The first method is better if you can bob and weave as well as your opponent. However, if he's a specialist at the bob-weave and you aren't, you'll be handicapped because you'll be trying to beat him at his own game. If you haven't developed into a proficient bobber-weaver, you'll do better from your normal stance; although that stance does leave your body somewhat open to attack by a bobber-weaver.

[Using either style against a bobber-weaver, remember this:] most bobber-weavers becomes careless with their rhythm [and you can] time their movements.

When you use the bob-weave, watch your rhythm. As you near an opponent break your rhythm.

Break your rhythm so that it will be difficult for your opponent to time you.

When you step inside a punch, you counter terrifically as your step.

Note that the punching procedure when stepping inside IS JUST THE REVERSE of the procedure used when blocking and countering. When you block a left swing with your right, you counter with your left. But when you step inside a left swing, you punch with your right, without making any block. You can hit harder when stepping inside a punch than when you block and counter or parry and counter.

[The pull-away should be used only as a last-resort defense against straight punches or uppercuts.] But never try to pull away from hooks or swings to the head. You'll be pulling right into them.

If you get the habit of pulling away from straight punches, you'll instinctively try to pull away from hooks and swings. Remember this: It's just as dangerous to try to pull-away from a hook or a swing as it is to try to hit an experienced opponent with a swing.

[There's one more evasion, which I wasn't even planning to mention because it's so dangerous that it's really not a defense. It's just an invitation to disaster. It's called the "drop-away." As your mate shoots an over-handed right at you, you move as if to slip it over your left shoulder; but, at the same time, you take a short side-step with your right foot and let your body bow down over your right knee.]

That movement is designed to make the over-handed right fall short of its target. However, it's too dangerous for any intelligent fighter to use. Your dropped left arm provides poor protection for the left side of your body; and your head is a ready target for your opponent's left hook. Moreover, you are completely out of punching position; you can deliver a counter.

If you're getting nailed with a genuinely straight punch, do not roll your head back. You can let your body do an instinctive pull-away; but keep your head in its normal position - chin down. If you try to roll your head back, your chin will come up, and - blooie!

And finally, as if in summation, Bruce Lee wrote down the following points on Dempsey's combative beliefs on a separate sheet of paper:

*Jack Dempsey's thought on boxing*  
*# exploding body weight is the most important*  
*weapon in fist fighting*  
*a). feeling step*  
*b). leg spring*  
*c). shoulder/waist whirl*  
*d). upward surge*  
*boxing & weaving to be difficult to hit*  
*at and be more powerful in punching*

# The Code of Ethics of the Bruce Lee Educational Foundation

## 截 拳 道

*In an effort to promote unity and to eradicate the divisiveness and dissension that often attends the formation of any organization, we are united in the common goals of perpetuating the teachings of Bruce Lee, and promoting unity among instructors of his martial art, followers of his thought and understanding and tolerance among our general members. All members of the Bruce Lee Educational Foundation agree to abide by the following code of ethics:*

1. To always respect and protect the name and image of Jun Fan Jeet Kune Do and of its founder, Bruce Lee.
2. To have mutual respect for each member, and to refrain from making any negative comments about a fellow member. If a member has grievance with another member, it shall be addressed either in private, or, if both parties desire, with the Nucleus serving as mediator. The grievance shall not be debated in a public forum.
3. To share philosophical insights and technical knowledge freely with each other, in order to further enhance each person's comprehension of the teachings of Bruce Lee and/or efficiency in his martial art.
4. In martial art: To be fully responsible for the actions of your subordinates, assistants, associates, instructors, and employees, and to enforce a Code of Ethics that includes the guidelines set forth in this document. For example, if a member who happens to be a martial artist has a problem with a student of another member, they are to bring it up with that member for redress.
5. In martial art: To have respect for any other area of study or discipline a member may be involved in outside of Jun Fan Jeet Kune Do®. In other words, if a member studies another martial art, their ability should be highly regarded, although any other discipline should not be referred to as Jun Fan Jeet Kune Do®.

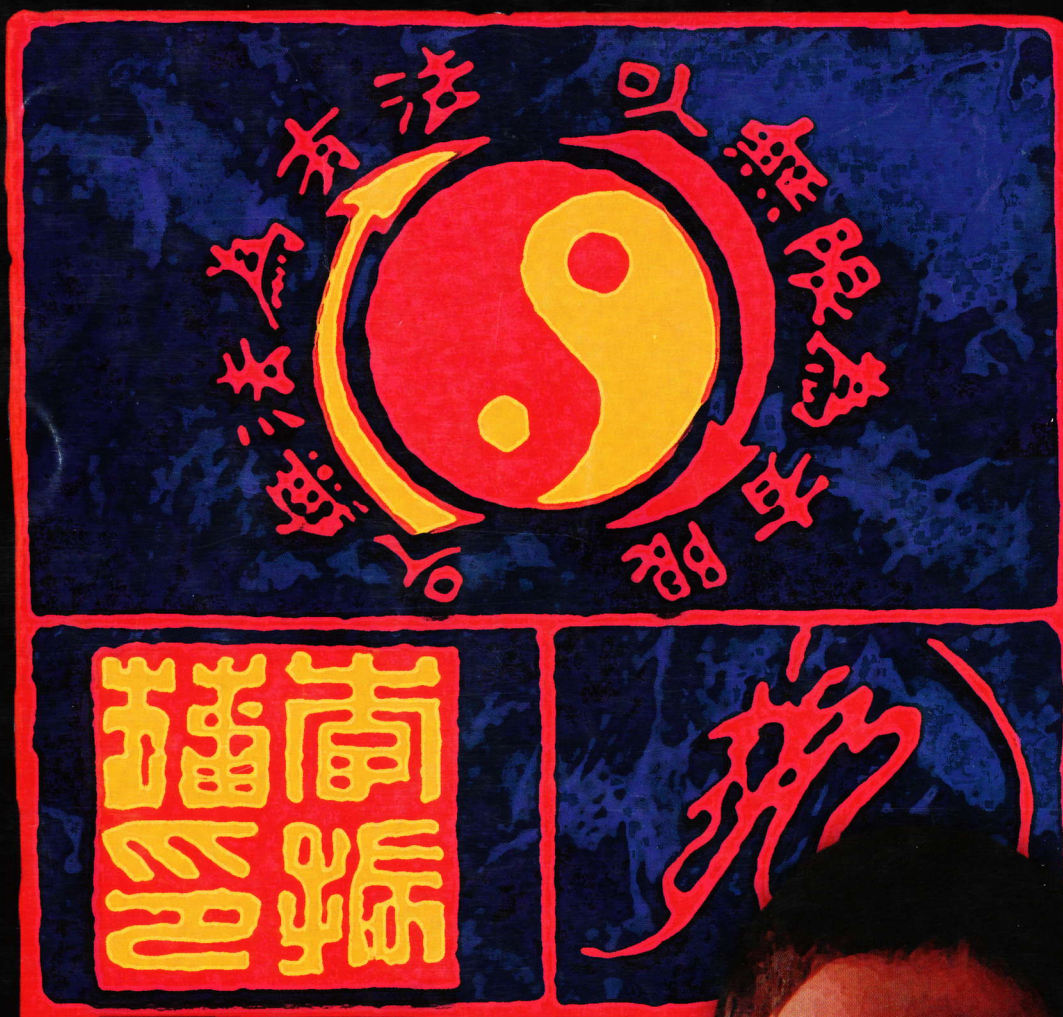
## Membership in the Bruce Lee Educational Foundation

Members agree that the legacy of Bruce Lee is of value to them and may have a beneficial influence on others. In that regard they agree that the philosophy and art of Bruce Lee is worth studying, preserving and perpetuating.

Members who are martial artists or who are actively involved in the promotion and/or teaching of martial art agree to support the goal of maintaining the integrity of the art of Jun Fan Jeet Kune Do® as taught, practiced, and recorded by its founder, Bruce Lee, and to preserve and perpetuate the art for the benefit of future generations. In addition, members agree to honor the following membership guidelines:

- 1) To abide by the Bruce Lee Educational Foundation Code of Ethics.
- 2) To willingly share information about Bruce Lee's teachings responsibly and accurately, and to contribute whenever possible to the repository of The Bruce Lee Educational Foundation's database of information.
- 3) To actively nurture interest in the art and philosophy of Bruce Lee by becoming progressively more educated about his life, art and philosophy.





*"Man, the creating individual, is  
always more important than any  
established style or system."*

— Bruce Lee

